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Science and Art Department, South Kensington Museum.

A CATALOGUE

OF

THE PICTURES, DRAWINGS, SKETCHES, ETC.,

OF

THE LATE WILLIAM MULREADY, ESQ., R.A.

(1786—1863.)

* The Works in the Collection exhibited at the South Kensington Museum,
London, March 1864, are numbered.

have from the first moment I became a Visitor in the Life-school drawn there as if I were
awing for a Prize."—Mr. Mulready's Evidence before the Royal Academy Commission.

PART I.—THE OIL PAINTINGS.

LONDON:

PRINTED BY GEORGE EDWARD EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.

FOR HER MAJESTY'S STATIONERY OFFICE.

1864.

Price

9100.—Wt. 13,410.



NOTICE.

WILLIAM MULREADY, R.A., was born at Ennis, County Clare, Ireland, April 1st, 1786. He came to London in 1792, and entered the Royal Academy as a student in 1800, exhibiting on its walls for the first time in 1804, and for the last in 1862. He is one of the few artists who have been elected both an Associate of the Academy and an Academician within the year, his election to the former honour taking place in November 1815, and to the latter in February 1816. In 1802-3 he gained the silver palette of the Society of Arts, and in 1848 an exhibition of his works took place at their house in the Adelphi.

After the Paris International Exhibition in 1855 he was made a Knight of The Legion of Honour.

He revived the "Society for the Management and Distribution of the Artists' Fund," and gave the copyright of the picture of "The Wolf and the Lamb" for the benefit of that institution. The sale of the engraving realized 1,000*l.* for the fund.

Mr. Mulready died on the 7th of July 1863, and was buried at Kensal Green.

In the year 1848 the Society of Arts proposed to assist in the formation of a National Gallery of British Art, by means of public voluntary contributions, to be obtained as well from an annual exhibition of the works of some one eminent living artist as from subscriptions.

The funds to be thus raised were to be applied, firstly, in giving the artist whose works were exhibited a commission for a picture; and, secondly, in the purchase of pictures already painted. These pictures were to be presented from time to time to the National Gallery.

Mr. Mulready was the painter whose works were selected for the first exhibition held at the Society's house in June 1848, and the number of his pictures, drawings, sketches, etc., then collected together amounted to 214, of which 44 pictures and 3 drawings had been exhibited at the Royal Academy.

Subscribers to the fund in aid of which the exhibition took place received a fac-simile of Mr. Mulready's chalk sketch for the picture of "The Sonnet," lithographed by John Linnell, junior; and two of the painter's chalk life studies and a pen and ink sketch (Nos. in this present collection) were purchased by the fund realized, and presented by the Society of Arts to the National Gallery. They are exhibited in the South Kensington Museum.

The exhibition of 1848 was pronounced to be one of the most interesting which had ever been formed, and it was followed in 1849 by a similar one of Mr. Etty's works, but as the expenses exceeded the receipts, the Society abandoned their project.

The death of Mr. Mulready, in July 1863, suggested to the Lords of the Committee of Council on Education the propriety of again collecting together his works for the instruction of the students in the schools of art, and for public exhibition. Through the kindness of the possessors of these valuable works, whose liberality in parting with their treasures calls for their Lordships' full acknowledgment, nearly all the artist's finished pictures, and a considerable number of sketches, studies, and drawings, are now displayed on the walls of the Museum, illustrating the whole course of his long and laborious life from the first boyish fancy to the picture that stood unfinished on his easel when he died, and forming a worthy memorial of the great painter who from youth to the evening before his death was a workman in the service of Art.

The pictures in the South Kensington Museum having now for the last seven years been exhibited at night in galleries lighted by gas, the public will have an opportunity of judging, from the state of Mr. Mulready's works which have been transferred from the Sheepshanks' collection, to this Exhibition if they have been affected, in comparison with the pictures lent from private collections, which are not generally kept in rooms where gas is used.

PICTURES, SKETCHES, AND STUDIES IN OIL.

The measurements in all cases are given in inches.

1. *A Crypt in Kirkstall Abbey, Yorkshire.* Charles West Cope, Esq., R.A.
Exhibited in the Royal Academy, 1804. Canvas, $15\frac{1}{2} \times 11\frac{1}{4}$, foreground cracked from use of asphaltum.

The West Front Entrance of Kirkstall Abbey, Yorkshire.

Exhibited in the Royal Academy, 1804.

Cottage at Knaresborough, Yorkshire.

Exhibited in the Royal Academy, 1804.

A Landscape.

Exhibited in the Royal Academy, 1805.

A Cottage. A sketch.

Exhibited in the Royal Academy, 1805.

Porch of St. Margaret's, York.

Exhibited in the Royal Academy, 1805.

Existence and
possessors
not known.

2. *St. Peter's Well, in the Vestry of York Minster.* Sir John Neeld, Bart.
A woman is kneeling down and washing linen in the trough, while a boy pumps water for her: beside the pump there is a vesture chest. Painted in 1805. Exhibited in the Royal Academy, 1806, and at the Society of Arts, 1848. Canvas, $28\frac{1}{2} \times 19\frac{1}{4}$, upright, cracked all over from use of asphaltum.

3. *A Cottage.*

William Russell, Esq.

Painted in 1805. Exhibited in the Royal Academy, 1806, and at the Society of Arts, 1848. It was purchased by the late Wilson Lowry, the Engraver. Millboard.

4. *Old Kaspar.* From Southey's "Battle of Blenheim." Earl of Gosford.
Supposed to have been painted in 1805, in which year it was purchased by Miss Sparrow, afterwards Countess of Gosford. A picture with the same title was exhibited by the artist in the Royal Academy, 1807.

5. *Hampstead Heath.* Science and Art Department (Sheepshanks Collection).
Landscape sketch with two figures to the right. Signed, and dated 1806. Millboard, $10 \times 5\frac{1}{2}$, oblong. In sound condition.

6. *Hampstead Heath.* Science and Art Department (Sheepshanks Collection).
Slight sketch with cows. Signed, and dated 1806. Millboard,
 $10\frac{1}{4} \times 6$, oblong. In sound condition.
7. *Cottages.* Science and Art Department (Sheepshanks Collection).
Dated 1806. Millboard, $8\frac{1}{2} \times 6\frac{1}{2}$, oblong. In sound condition.
8. *Landscape with Cart and Figures.*
Science and Art Department (Sheepshanks Collection).
Signed, and dated 1806. Millboard, $10\frac{1}{4} \times 6\frac{3}{8}$, oblong. In sound condition.
9. *A Cottage at St. Alban's.*
Science and Art Department (Sheepshanks Collection).
Assumed to be the same picture as "*An Old Cottage, St. Alban's*,"
exhibited in the Royal Academy, 1806. Canvas, 10×14 , upright.
Cracked, from use of asphaltum.
10. *A View in St. Alban's.* Mrs. Hope.
Painted in 1806. Exhibited in the Royal Academy, 1807, when it
was purchased by the late Thomas Hope, Esq.; in the British
Institution, 1808; and at the Society of Arts, 1848, when it was
the property of the late Henry Thomas Hope, Esq. Panel,
 $16\frac{1}{4} \times 12\frac{1}{4}$, upright. In sound condition.
11. *A study. Pitcher and Bottle.* Joseph Wilson Lowry, Esq.
Purchased by the late Wilson Lowry, the Engraver, in 1806.
12. *Still Life.* Richard Ansdell, Esq., A.R.A.
Bottle and earthenware bowl. Signed, and dated 1807. Never
exhibited. Panel, $4\frac{1}{4} \times 3\frac{1}{8}$, upright. In sound condition.
13. *Still Life.* Henry McConnel, Esq.
Earthenware jug, potatoes, &c. Signed, and dated 1807. Never
exhibited. Panel, $4\frac{7}{8} \times 4\frac{1}{4}$, upright. In sound condition.
- Cottage and Figures.*
Cottage and Figures. } Existence and possessors
Exhibited in the Royal Academy, 1807. } not known.
Exhibited in the Royal Academy, 1807. }
14. Study for the picture of "*The Rattle*," (No. 15).
Science and Art Department (Sheepshanks Collection).
Painted in 1807. Exhibited at the Society of Arts, 1848. Panel,
 $3\frac{7}{8} \times 4\frac{1}{8}$, upright. In sound condition.

15. *The Rattle.*

Joseph Gillott, Esq.

A boy seated in a kitchen showing a rattle to a little child. Signed, and dated 1808. Exhibited the same year in the British Institution, when it was purchased by Sir Felix Agar; and at the Society of Arts, 1848. Panel, $14\frac{1}{4} \times 12\frac{5}{8}$, upright. Slightly hair-cracked in darks.

16. *Old Houses in Lambeth.*

Mrs. Hope.

Painted in 1808 for the late Thomas Hope, Esq., and exhibited the same year in the British Institution; and at the Society of Arts, 1848, when it was the property of the late Henry Thomas Hope, Esq. Panel, $16\frac{1}{8} \times 13$, upright. Panel cracked.

The Dead Hare.

Exhibited in the Royal Academy, 1808. This picture is believed not now to be in existence.

Girl at Work.

Exhibited in the Royal Academy, 1808. Existence and possessor not known.

17. *A Gravel Pit.*

Thomas Baring, Esq., M.P.

Painted from nature in 1807 or 1808. Exhibited in the Royal Academy, 1848. Panel, $15 \times 13\frac{1}{8}$, upright. In sound condition.

18. *Sketch of a Gravel Pit.*

John Jefferies Stone, Esq.

Painted about 1807 or 1808? Never exhibited. Panel, $8\frac{1}{2} \times 7$, upright. In sound condition.

19. *A Carpenter's Shop and Kitchen.*

Miss Swinburne.

The carpenter has left his work in the shop seen in the background, and is standing over his wife, who is seated by the fire in the kitchen with a child in her arms: a boy is also on the stool by the fire. Painted in 1808. Exhibited in the British Institution, 1809, and at the Society of Arts, 1848. Canvas, 39×29 , upright. Vehicle-cracked in darks.

Returning from the Alehouse.

Exhibited in the Royal Academy, 1809 (see "*Fair Time*," No. 82).

20. *Still Life.*

Science and Art Department (Sheepshanks Collection).

A small highly finished study of a stone bottle, a glass bottle, earthen pan, &c. Signed, and dated 1809. Exhibited at the Society of Arts, 1848. Millboard, $5\frac{1}{8} \times 5\frac{1}{2}$, upright. In sound condition.

21. *An Old Gable.*

Mrs. Gibbons.

Cottage and figures. Painted in 1809 for the late Thomas Welsh, Esq. Exhibited in the Royal Academy, 1811, and at the Society of Arts, 1848. Signed and dated. Panel, $16\frac{1}{2} \times 13$, upright. Cracked from use of asphaltum.

22. *Heston, Middlesex.*

Mrs. Newman Smith.

A cottage, with boys playing outside. A horse is looking over the gate. Exhibited at the Society of Arts, 1848. Signed, and dated 1809. Panel, $16\frac{3}{4} \times 13$, oblong. Varnish cracked.

23. *Harry Sumpter* (unfinished).

Executors of the late William Mulready, R.A.

Painted in 1809. Exhibited at the Society of Arts, 1848. Panel, $5\frac{3}{8} \times 6\frac{3}{4}$, upright.

24. *A Music Lesson.*

John Jefferies Stone, Esq.

A gentleman (portrait of the artist himself,) stands beside the chair of a young and beautiful lady who is seated at an open piano. Painted in 1809. Exhibited in the Royal Academy, 1851. Canvas strained on panel, $15\frac{1}{4} \times 11\frac{7}{8}$, upright. Cracked from use of asphaltum.

25. *A Shepherd Boy and Dog.*

John Jefferies Stone, Esq.

The shepherd boy is leaning forward seemingly asleep, at his feet lies his dog. Believed to have been painted in 1809 or 1810. Exhibited in the Royal Academy, 1848. Millboard, $8\frac{1}{4} \times 6\frac{3}{8}$, upright. Cracked from use of asphaltum all over dog.

26. *Landscape.*

Science and Art Department (Sheepshanks Collection).

Cottage with trees, two children, one blowing a horn. Millboard, $13 \times 10\frac{1}{2}$, upright. Much cracked from use of asphaltum.

27. *Gipsies.*

Mrs. Gibbons.

Painted in 1810 for the late Thomas Welsh, Esq. Exhibited at the Society of Arts, 1848. Canvas, $15\frac{7}{8} \times 12\frac{1}{4}$, oblong. Hair cracks in foreground.

28. *Horses Baiting.*

Joseph Gillott, Esq.

Painted in 1810 for the late Thomas Lister Parker, Esq. Exhibited at the Society of Arts, 1848. Signed, and dated. Panel, $16 \times 13\frac{3}{8}$, upright. In sound condition.

29. *Cottage and Figures loading the Cart.* Mrs. Gibbons.
Signed, and dated 1810. Exhibited at the Society of Arts, 1848.
Panel, $16 \times 12\frac{3}{4}$, upright. Vehicle-cracked.

30. *Roadside Inn, with Hay Cart and Horses Baiting.* Mrs. Gibbons.
Painted in 1810, for the late Thomas Welsh, Esq. Exhibited in
the Royal Academy, 1811, and at the Society of Arts, 1848. Panel,
 $16\frac{1}{8} \times 13$, oblong. Hair-cracked in the sky, and slight vehicle-
cracked in the darks.

31. *Boys playing at Cricket.* Mrs. Gibbons.
Painted in 1810, for the late William Horsley, Esq. Exhibited in
the Royal Academy, 1813, and at the Society of Arts, 1848. Panel,
 $18\frac{3}{8} \times 13\frac{1}{2}$, oblong. In sound condition.

32. *The Kitchen Fire.* Hon. Mrs. Gurdon.
A dog asleep before a kitchen fire. A kettle and pan are on the
fire, and on the shelf above a bowl, bottles, candlestick, &c. For-
merly the property of the late Lord Colborne. Signed, and dated
1811. Exhibited at the Society of Arts, 1848. Panel, $8 \times 6\frac{1}{4}$,
upright. Corrugated.

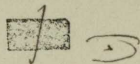
33. *Child and Kitten.* Hon. Mrs. Gurdon.
A child, half undressed, seated on a low stool, is giving some milk
to a kitten on the top of a barrel. Painted in 1811 for the late
Lord Colborne. Exhibited at the Society of Arts, 1848. Panel,
 $8 \times 6\frac{1}{2}$, upright. Cracked from use of asphaltum.

34. *The Mall, Kensington Gravel Pits.*
Science and Art Department (Sheepshanks Collection).
This landscape was partly taken from the Mall as it stood in 1811,
and partly composed. It was painted with mastic, magilp, and
asphaltum. After this period most of the artist's works are painted
with copal. Painted in 1811. Exhibited in the Royal Academy,
1844, and at the Society of Arts, 1848. Canvas, $19\frac{1}{4} \times 14$, oblong.
Repaired under Mr. Mulready's sanction, but again cracking.

Cottage and Figures.

Exhibited in the Royal Academy, 1811. Existence and possessor
not known.

35. *The Barber's Shop.* Richard Hemming, Esq.
Exhibited in the Royal Academy, 1811, and at the Society of Arts
in 1848, being then the property of the Earl of Ducie.



36. *Near the Mall, Kensington Gravel Pits.*

Science and Art Department (Sheepshanks Collection).

Although the neighbourhood is extremely changed, some of the objects in this picture are still to be seen in the vicinity of the Mall. Painted in 1812. Exhibited in the Royal Academy, 1844, and at the Society of Arts, 1848. Canvas, $18\frac{3}{4} \times 13\frac{1}{2}$, oblong. In sound condition, except hair cracks in the sky.

37. *Landscape with Cottage.*

Science and Art Department (Sheepshanks Collection).

Coach panel, $8\frac{3}{4} \times 7\frac{1}{2}$, upright. Vehicle and panel cracked.

38. *Landscape with Cottages.*

Science and Art Department (Sheepshanks Collection).

Figures in the foreground; a pond of water with lilies to the right. Panel, $17\frac{1}{2} \times 14$, oblong. In sound condition.

39. A sketch for the picture of "*Punch*," (No. 40).

Science and Art Department (Sheepshanks Collection).

It may be compared with the chalk sketch of composition, No. , among the Drawings. Canvas, $12\frac{1}{2} \times 8$, oblong. In sound condition.

40. *Punch.*

Thomas Ashton, Esq.

Villagers, young and old, enjoying the exhibition of "*Punch*." Painted in 1812. Exhibited in the Royal Academy, 1813, when it was purchased by its former possessor, the late Sir John Edward Swinburne, Bart.; and at the Society of Arts, 1848. Canvas, 38×52 , oblong. Slightly hair-cracked in foreground.

41. *Portrait of Miss Swinburne.*

Miss Swinburne.

Painted in 1813. Exhibited at the Society of Arts, 1848. Panel, $4\frac{1}{8} \times 3\frac{1}{2}$, upright. In sound condition.

42. *Boys Fishing.*

Miss Swinburne.

Young anglers in a boat by the sedgy banks of a river. In the middle distance elm trees and a bridge. Painted in 1813. Exhibited in the Royal Academy, 1814, and at the Society of Arts, 1848. Canvas, 39×29 , oblong. Hair-cracked in sky.

43. *An Ass.*

Miss Swinburne.

Painted in 1814. Exhibited at the Society of Arts, 1848. Panel, $15 \times 11\frac{3}{4}$, upright. In sound condition.

44. *Miniature Portrait of the late John Varley.*

The family of the late John Varley, Esq.
Painted in 1814. Panel, $3\frac{1}{2} \times 2\frac{1}{2}$. In sound condition.

45. *Idle Boys.* A village school.

Henry M^c.Connel, Esq.

The two "idle boys" are up at the master's desk, one of them with his knuckles smarting from the ruler for a mistake in the sum which the master is pointing out to him on his slate. Three other boys are seen in the background at their desks. Painted in 1815, and exhibited the same year in the Royal Academy, when it was purchased by the late Earl Grey; and at the Society of Arts, 1848. Signed, and dated. Panel, $30\frac{1}{2} \times 25\frac{1}{2}$, upright. In sound condition.

46. *The Fight interrupted.*

Science and Art Department (Sheepshanks Collection).

The playground of a school. A fight between two of the boys is interrupted by the appearance of the master, who has taken the youngest, but evidently the most pugnacious combatant by the ear. The lad's doubled fists and firmly-set teeth prove that he is quite ready for another round, while his bigger adversary, showing the blood from his mouth to a group of backers, is evidently not sorry for the interruption. Two boys appeal to the master for and against the adverse parties. Painted in 1815 for Lord Whitworth, then Viceroy of Ireland. Dated (on the pump) 1816, the year of its exhibition in the Royal Academy. Exhibited also at the Society of Arts, 1848. At Lord Whitworth's death it passed through one of his co-heiresses into the possession of the Earl of Delawarr, of whom it was purchased by the late J. Sheepshanks, Esq. Panel, on a gesso ground, $37 \times 28\frac{1}{2}$, oblong. In sound condition.

47. *The Village Buffoon.* President and Council of the Royal Academy.

The painter's diploma picture. He was elected an Associate in November 1815, and an Academician in February 1816. Presented to the Royal Academy in 1816. Never exhibited. Canvas, $29\frac{1}{2} \times 24\frac{5}{8}$, upright. In sound condition.

48. Sketch for the picture of "*The Dog of Two Minds*," (No. 64).

Sir John Swinburne, Bart.

Painted in 1817. Exhibited in the Royal Academy, 1829, and at the Society of Arts, 1848. Millboard, $9\frac{1}{4} \times 7\frac{3}{8}$, upright. In sound condition.

Lending a Bite.

Thomas Miller, Esq.

Painted in 1818. Exhibited in the Royal Academy, 1819, when it was purchased by the late Earl Grey; and at the Society of Arts, 1848.

49. *The Wolf and the Lamb.*

Her Majesty.

An overgrown bully of a boy is threatening a meek looking lad less than himself, who is shrinking up against the back gate to the village academy. A little sister seeing the plight her brother is in has called to the mother, who comes out to rescue her lamb from the wolf. Painted in 1820, and exhibited the same year in the Royal Academy, when it was purchased by His late Majesty George the Fourth. Exhibited also at the Society of Arts, 1848. Panel, $23\frac{1}{4} \times 19\frac{1}{2}$, upright. Cracked from the use of asphaltum.

50. *Portrait of the late Countess of Dartmouth.*

Earl of Dartmouth.

Posthumous portrait, painted from a chalk sketch. Probably commenced about 1820 or 1821. Never exhibited. Panel, $24\frac{1}{4} \times 19\frac{7}{8}$, upright. In sound condition.

The Careless Messenger.

Earl of Durham.

Painted in 1821 for the late Earl of Durham, and exhibited the same year in the Royal Academy, and at the Society of Arts, 1848.

51. *The Convalescent from Waterloo.*

John Jones, Esq.

An open watered plain. The convalescent soldier is seated on the trunk of a tree, his wife by his side, and one of their children at his feet. Two sturdy boys are wrestling in the foreground. Other figures in the middle distance. Painted in 1822, and exhibited the same year in the Royal Academy. It was purchased by the late Lord Northwick in 1826, in which year it was exhibited at the British Institution; and again in 1834, by the Society of British Artists, in Suffolk Street. Exhibited also at the Society of Arts, 1848. Sold at the late Lord Northwick's sale. Panel, $30\frac{1}{2} \times 24$, oblong. In sound condition.

52. Sketch for the picture of "*The Widow.*" John Jefferies Stone, Esq.

Painted in 1822. Exhibited at the Society of Arts, 1848. Panel, $6\frac{5}{8} \times 5\frac{3}{8}$, oblong. Cracked from the use of asphaltum. On the back of this picture there is a portrait, head only finished.

53. *Portrait of Miss Hotchkin.*

Mr. Hotchkin.

Painted in 1821 or 1822. Never exhibited.

The Widow.

Samuel Mendel, Esq.

"So mourned the Dame of Ephesus her love." Painted in 1823.
Exhibited in the Royal Academy, 1824, and at the Society of Arts,
1848.

54. Sketch for the picture of "*The Travelling Druggist*," (No. 55).

Sir John Swinburne, Bart.

Painted in 1824. Exhibited at the Society of Arts, 1848. Canvas,
 $9\frac{3}{4} \times 7\frac{5}{8}$, upright. Hair-cracked.

55. *The Travelling Druggist.*

John Chapman, Esq., M.P.

An old man in an Eastern dress is weighing out some rhubarb at
the door of a cottage to a woman with a sickly child in her arms,
evidently disgusted at the dose in store for him: another child with
a skipping rope in her hand is outside the door looking earnestly at
the pedlar. Painted for the late Sir Matthew White Ridley, Bart.,
and exhibited in the Royal Academy, 1825. Panel, $31\frac{1}{8} \times 26\frac{3}{8}$,
upright. Vehicle-cracked.

56. *The Origin of a Painter.*

Miss Swinburne.

A boy tracing an old man's profile on the wall as he sleeps in his
chair. Painted in 1826, and exhibited the same year in the Royal
Academy, and at the Society of Arts, 1848. Canvas, $31\frac{1}{8} \times 26\frac{1}{2}$,
upright. Slightly vehicle-cracked.

57. *The Cannon.*

Sir Robert Peel, Bart., M.P.

Interior of a cottage. A boy putting the light to a toy cannon.
Painted in 1827, and exhibited the same year in the Royal Academy,
when it was purchased by the late Sir Robert Peel, Bart. Exhibited
also at the Society of Arts, 1848. Panel, $33 \times 24\frac{7}{8}$, oblong. In
sound condition.

58. Sketch for the picture of "*The Interior of an English Cottage*," (No. 59).

Henry Vaughan, Esq.

Painted in 1827. Never exhibited. Panel, $3\frac{5}{8} \times 2\frac{3}{4}$, upright. In
sound condition.

59. *Interior of an English Cottage.*

Her Majesty.

A gamekeeper's cottage. The wife is seated at the open window
waiting for the return of her husband from his day's work, who is
just appearing over the hill and waving his hat to draw her attention.
The baby is asleep in the cradle, and an older child rests against its
mother's knee. Painted in 1828, and exhibited the same year in

the Royal Academy, when it was purchased by His late Majesty George the Fourth. Exhibited also at the Society of Arts, 1848. Signed, and dated. Panel, $24 \times 20\frac{1}{8}$, upright. In sound condition.

60. *Portrait of a Little Girl.*

Science and Art Department (Sheepshanks Collection).
Painted in 1828. Panel, $9 \times 6\frac{3}{4}$, upright. In sound condition.

61. *Puppies' Heads.*

Miss Swinburne.
Signed, and dated 1829. Exhibited in the Royal Academy, 1829, and at the Society of Arts, 1848. Millboard, $9\frac{1}{2} \times 7\frac{1}{2}$, oblong. In sound condition.

62. *Returning from the Hustings.*

Conrad Loddiges, Esq.

A drunken man is borne along between two companions. A boy precedes them with the hats of all three on his head. Landscape background. Painted in 1829, for the late George Loddiges, Esq., and exhibited in the Royal Academy, 1830, and at the Society of Arts, 1848. Canvas, 10×8 , upright. In sound condition.

63. *Portrait of a Lady*, life size, unfinished.

John Jefferies Stone, Esq.

Painted in 1829. Never exhibited. Canvas, $35\frac{1}{2} \times 27\frac{1}{2}$, upright.

64. *The Dog of Two Minds.*

William Wells, Esq.

29
A village street. A mischievous errand lad is inciting the dog to fly at a schoolboy who stands, whip in hand, ready to chastise the cur if he springs at him. The resolute aspect of his antagonist appears to deter the dog, who has his tail between his legs, from making the attack. The dog, with his tail between his legs, does not seem disposed to be quarrelsome. Painted in 1830, and exhibited the same year in the Royal Academy, and also at the Society of Arts, 1848. The picture was finished for the late William Wells, Esq., of Redleaf. Panel, $24\frac{1}{4} \times 20$, upright. In sound condition.

65. *Father and Child.*

H.R.H. the Duke of Cambridge.

The father is seated at a table by the fire, and the child is in his arms looking at the pictures in the Bible spread open before him. The mother is seen in the background, with some loaves in her arms, looking out through the open window. Signed, and dated 1830. Exhibited in the Royal Academy, 1845, as "A Sketch;" and at the Society of Arts, 1848, being then the property of H.R.H. the late Duchess of Gloucester. Panel, $8\frac{1}{2} \times 7$, upright. In sound condition.

* 66. *A Sailing Match.*

Mrs. Gibbons.

"Creeping like snail unwillingly to school."

A young girl urges onwards an unwilling schoolboy, who, while crossing a footbridge, lingers, desiring to join the sports of a party of youngsters who are sailing paper boats on the stream. The boys stooping down are blowing with their cheeks and a roll of paper to increase the speed of the tiny yachts, while a companion rushes forward from the cottage in the background, bearing a pair of bellows above his head in triumph. Painted in 1831 for the late John Gibbons, Esq., and exhibited the same year in the Royal Academy, and at the Society of Arts, 1848. Panel, $24 \times 19\frac{3}{4}$, upright. In sound condition.

67. *The Forgotten Word.*

Miss Swinburne.

A girl with a baby across her knees is hearing a boy say his spelling lesson. He has forgotten a word, and stands puzzling his brain to remember it, while she seems resolved not to help him out of his perplexity. Painted for the present possessor in 1832, and exhibited the same year in the Royal Academy, and at the Society of Arts, 1848. Panel, $17\frac{1}{4} \times 13\frac{5}{8}$, upright. In sound condition.

68. *Mr. Peregrine Touchwood breaking in upon the Rev. Josiah Cargill.*

"*St. Ronan's Well.*"

Miss Swinburne.

"'Twixt us thus the difference trims ;—
Using head instead of limbs,
You have read what I have seen ;
Using limbs instead of head,
I have seen what you have read ;
Which way does the balance lean ?"—Butler.

The man of head, the studious and abstracted Josiah, is too deeply engaged to be immediately interrupted by the man of limbs, the good-humoured and self-sufficient nabob, Touchwood. Painted in 1832, and exhibited the same year in the Royal Academy, and at the Society of Arts, 1848. Panel, $20\frac{3}{4} \times 16\frac{1}{2}$, upright. In sound condition.

69. *Portrait of the late John Sheepshanks, Esq.*

Science and Art Department (Sheepshanks Collection).

Painted in 1832, and exhibited at the Society of Arts, 1848. Paper fixed on panel, $6\frac{1}{2} \times 5\frac{1}{4}$, upright. In sound condition.

70. *Margaret of Anjou throwing away the Red Rose of Lancaster.*

John Jefferies Stone, Esq.

"Anne of Geierstein," Ch. 30. Painted in 1832. Never exhibited.
Panel, $15\frac{5}{8} \times 13$, upright. In sound condition.

71. *An Interior, including a Portrait of the late John Sheepshanks, Esq.*

Science and Art Department (Sheepshanks Collection).

Mr. Sheepshanks is sitting on a sofa turning over a folio of Drawings; a servant attends with a cup of coffee and letters. The room is one in a house, No. ., in Old Bond Street, in which Mr. Sheepshanks lived. It has a highly decorated fire-place and an enriched cornice. (See Drawings, Nos. .) Painted about 1832? Panel, $20 \times 15\frac{3}{4}$, upright. In sound condition.

The First Voyage.

Samuel Mendel, Esq.

A child in a washing tub guided down the stream by some urchins scarcely older than itself. Painted in 1833 for its late possessor, E. R. Tunno, Esq., and exhibited the same year in the Royal Academy, and again at the Society of Arts, 1848. Panel.

72. *The Sailing Match.*

Science and Art Department (Sheepshanks Collection).

A reduced imitation of No. 66. Painted about 1833. Panel, $14 \times 11\frac{3}{4}$, upright. In sound condition.

73. *Giving a Bite.* Science and Art Department (Sheepshanks Collection).

A greedy young peasant is enforcing a bite from an apple from a timid country lad, who reluctantly permits the smallest possible portion to be exposed to his teeth. A young girl and sleeping child are beside them. The monkey of an Italian boy seated in the foreground, equally dreads a bite from the greedy peasant's dog. Signed, and dated 1834. Exhibited in the Royal Academy, 1836, and at the Society of Arts, 1848. Panel, $20 \times 15\frac{1}{4}$, upright. In sound condition.

74. *The Last in.* Trustees of the National Gallery (Vernon Collection).

A truant boy has arrived late at the village school; the master in irony rises, takes off his hat, and makes the boy a humble bow. Painted in 1835, and exhibited the same year in the Royal Academy. Panel, $24\frac{1}{2} \times 30$, oblong. In sound condition.

75. Sketch for "*The Toy Seller.*"

Mrs. Bacon.

Panel, $8\frac{3}{4} \times 6\frac{3}{4}$, oblong. In sound condition. Painted in

76. *The Toy Seller.* Science and Art Department (Sheepshanks Collection).
A poor negro beggar is offering a toy for sale to a mother with an infant. The child shrinks from the black with a feeling of dread. Signed, and dated 1835. Exhibited in the Royal Academy, 1837, and at the Society of Arts, 1848. Panel, $9\frac{3}{4} \times 7\frac{1}{2}$, oblong. In sound condition.

77. *Brother and Sister.* (*Pinch of the Ear.*)

Science and Art Department (Sheepshanks Collection).

A young lad is playfully pinching the ear of his little brother, whom the sister nurses on her arms. Signed, and dated 1836. Exhibited in the Royal Academy, 1837, and at the Society of Arts, 1848. Panel, $12 \times 9\frac{3}{4}$, upright. In sound condition.

78. *The Seven Ages.* "All the world's a stage."

Science and Art Department (Sheepshanks Collection).

The artist, taking the well-known lines of Shakspeare as a theme, has sought to epitomize the various states of man's existence, together with the characteristics of the various ages of man's life. In the middle ground, on the right, the child is seen, just born into a world of restless change and labour. A peasant, removing, carries the household goods upon his back; the mother is burdened, not only with her young babe, but with some chattels also. Beside them the labour of intellect is indicated by the pale worn student with his book, who looks with some envy on the lover, a youth of his own age, whose lighter labour is bounded by a "sonnet on his mistress's eyebrow." The burly justice contrasts with his schoolboy son in the middle ground. Behind them is a gatehouse prison; from their prison over the arch the captives endeavour to obtain alms by dropping a shoe to the passers-by. Beneath, the rich and free go forth to enjoy the sports of the field. On a hill on the right stands a feudal castle, showing all the incidents of feudal rule: the gibbet and the axe, the traitors' heads surrounding the keep, are dimly seen. In the front a soldier is chastising a youth: the lad has made sport of him, who, in the last stage of all, is dragged forth to inhale once more the spring-tide air. Sans eyes, sans teeth, sans everything, his attendant endeavours to awaken the childish man to the salutation of one only less ancient than himself. On the ground an old hound, weak as his master, is tormented by a playful puppy, while the giant who draws forth the aged dotard stops to drink. The original design of this picture was drawn on wood as a frontispiece to the Illustrations of Shakspeare's Seven Ages, published by

Van Voorst. Painted in 1837 for the late John Sheepshanks, Esq., and exhibited in the Royal Academy, 1838, and at the Society of Arts, 1848. Canvas, $45 \times 35\frac{1}{2}$, oblong. In sound condition.

79. "*Open your Mouth and shut your Eyes.*"

Science and Art Department (Sheepshanks Collection).

A little girl with eyes closed is kneeling on the grass beside a brook. A man lying on the bank bobs a cherry against her lips; a young child is beside them. Painted in 1838, and exhibited in the Royal Academy, 1839, and at the Society of Arts, 1848. (See Study for the male figure, No. .) Panel, $12\frac{1}{2} \times 12$, upright. In sound condition.

80. *The Sonnet.* Science and Art Department (Sheepshanks Collection).

Seated beside some beeches on the rough stones of the margin of a brook, a young girl is reading with intense delight a sonnet made in her praise by the youth at her side. He stoops down with bashful shyness to look into her face and see the impression his verses have made upon her. In this picture the artist has sought to give the effect of sunlight diffused and cool, by being partly obscured. In "First Love," No. 68, the effect sought has been the coloured light at the going down of the sun. Painted for the late John Sheepshanks, Esq., in 1839, and exhibited the same year in the Royal Academy, and at the Society of Arts, 1848. Panel, 14×12 , upright. In sound condition.

81. *First Love.* Science and Art Department (Sheepshanks Collection).

A girl, just budding into womanhood, leans against a wall with an infant brother asleep in her arms; behind her a youth resting on a stile, regards her with a look of intense love. Neither seems to speak, both being entirely absorbed, yet fully conscious of each other and of the deep feeling of first love. The shouts of the mother and noisy brother calling to supper are utterly unnoticed: beneath the stile two dogs are playing with and fondling each other. Painted in 1839, and exhibited in the Royal Academy, 1840, and at the Society of Arts, 1848. Canvas, $30\frac{1}{2} \times 24\frac{1}{2}$, upright. In sound condition. Parts unfinished, dogs, &c.

82. *Fair Time.* Trustees of the National Gallery (Vernon Collection).

Two tipsy men returning from the fair: one is giving halfpence to some boys, whilst the other dances before the door of a cottage to the disgust of its inmates. Originally exhibited in the Royal Academy in 1809, as "Returning from the Alehouse;" but the present back-

ground was added in 1840, when the picture was again exhibited in the Academy. Canvas, 31×26 , upright. Cracked from use of asphaltum.

83. *An interior. An Artist's Study.*

Mrs. Bacon.

An artist resting from his work : his framed picture on the easel, his wife sitting beside him, and their child sleeping in front of them. Painted for the present possessor in 1840, and exhibited the same year in the Royal Academy, and at the Society of Arts, 1848. Panel, $15\frac{1}{2} \times 13\frac{1}{2}$. In sound condition.

84. *A sketch. "Now jump."*

Mrs. Bacon.

Painted in 1840 (?) for the present possessor. Exhibited at the Society of Arts, 1848. Panel, $8\frac{1}{2} \times 6\frac{3}{4}$, oblong. In sound condition.

85. *Crossing the Ford.* Trustees of the National Gallery (Vernon Collection).

Two lads carrying a girl on their joined hands between them over a stream ; in the background are seen the rest of the party following on horseback. Exhibited in the Royal Academy, 1842. Panel, $23\frac{1}{2} \times 20$, upright. In sound condition.

86. An Illustration of "*Train up a child in the way he should go, and when he is old he will not depart from it.*" Thomas Baring, Esq., M.P.

A boy is urged by his sisters to overcome his fears and give money to some miserable and uncouth Lascars crouching by the roadside and making their salaams. Painted in 1841 for the present possessor, and exhibited the same year in the Royal Academy, and at the Society of Arts, 1848. Panel, $31 \times 21\frac{5}{8}$, oblong, in sound condition.

87. *The Whistonian Controversy.*

Thomas Baring, Esq., M.P.

Dr. Primrose "maintained with Whiston, that it was unlawful for a priest of the Church of England, after the death of his first wife, to take a second." Mr. Wilmot "was most violently attached to the contrary opinion, and with good reason ; for he was at that time actually courting a fourth wife. This, as may be expected, produced a dispute attended with some acrimony."—Vicar of Wakefield, Chap. II. Painted in 1843 for the present possessor, and exhibited in the Royal Academy, 1844, and at the Society of Arts, 1848. Panel, $23\frac{7}{8} \times 19\frac{7}{8}$, upright. In sound condition.

88. *The Intercepted Billet.*

Science and Art Department (Sheepshanks Collection).

A stern looking man is holding a bouquet from which a billet has been taken ; an attendant stoops to look over his shoulder. Painted

and exhibited in the Royal Academy in 1844, and at the Society of Arts, 1848. Presented to the late J. Sheepshanks, Esq., by the Artist. The centre part of the picture is on panel, screwed into a zinc trough, and the edges filled in with cement of isinglass and whiting, and then prepared for painting, so as to give the Artist room to carry out an idea that had grown under his hands. Painted in white lac, $8\frac{1}{4} \times 10$, upright, vehicle cracked in cakes.

- 89.-92. Four sketches for the pictures of "*Choosing the Wedding Gown*," (No. 93.) $4\frac{1}{4} \times 3\frac{3}{4}$; "*Haymaking*," (No. 94.) $4\frac{1}{4} \times 3\frac{3}{4}$; "*Mrs. Primrose measuring Olivia and Thornhill*," Vicar of Wakefield, Chap. XVI., $4\frac{3}{4} \times 3\frac{3}{4}$; "*The Elopement*," Vicar of Wakefield, Chap. XVII., $4\frac{3}{4} \times 3\frac{7}{8}$.

Executors of the late William Mulready, R.A.
Painted in 1844. Exhibited at the Society of Arts, 1848. Paper.
In sound condition.

93. *Choosing the Wedding Gown.*

Science and Art Department (Sheepshanks Collection).

"I had scarcely taken orders a year before I began to think seriously of matrimony, and chose my wife, as she did her wedding gown, not for a fine glossy surface, but such qualities as would wear well."—The Vicar of Wakefield, Chap. I.

The vicar and his future wife, gaily dressed, are before the counter of a mercer, who is showing them a piece of stuff which the lady examines most carefully. Behind, an errand boy is giving a message to the mercer's wife. A little dog lies at the foot of the counter, and on a stool beside it are some of the purchases made by the future Mrs. Primrose; a bunch of orange blossoms and some rich hangings. Painted for the late J. Sheepshanks, Esq. Exhibited in the Royal Academy, 1846, and at the Society of Arts, 1848. Panel, $21\frac{1}{4} \times 17\frac{3}{4}$, upright. In sound condition.

94. *Haymaking.*

Thomas Baring, Esq., M.P.

"I could not avoid, however, observing the assiduity of Mr. Burchell, in assisting my daughter Sophia in her part of the task. When he had finished his own he would join in hers, and enter into a close conversation; but I had too good an opinion of Sophia's understanding, and was too well convinced of her ambition, to be under any uneasiness from a man of broken fortune."—Vicar of Wakefield, Chap. VI.

Sophia is busy with a rake, of which Burchell seems to wish to relieve her. The vicar and Mrs. Primrose are seated a little way

off, and others of the family party are scattered about. Painted in 1847 for the present possessor, and exhibited the same year in the Royal Academy, and again at the Society of Arts, 1848. Panel, $23\frac{7}{8} \times 19\frac{3}{4}$, upright. In sound condition.

95. *The Butt. Shooting a Cherry.*

Science and Art Department (Sheepshanks Collection).

A lad seated on a basket of linen is shooting cherries into the mouth of a butcher's boy, who plants himself as steadily as possible on his feet and holds his mouth open to catch the fruit. Two girls, the cherry sellers, are looking on enjoying the fun, and a genuine butcher's cur stands besides his master. Exhibited in the Royal Academy, 1848. Lined canvas, $18 \times 15\frac{1}{4}$, oblong. In sound condition.

96. *Women Bathing.*

Thomas Baring, Esq., M.P.

One is just stepping out of the water; the others are on the bank. Exhibited in the Royal Academy, 1849. Panel, $23\frac{5}{8} \times 17\frac{5}{8}$, upright. In sound condition.

97. *The Bathers; or, the Nymph.*

Thomas Baring, Esq., M.P.

A female figure with her back to the spectator, standing in the water. Other figures are grouped near her. Painted in 1849 (?). Panel, $18\frac{1}{4} \times 14\frac{1}{8}$, upright. In sound condition.

98. *Blackheath Park.* Science and Art Department (Sheepshanks Collection).

This was the view from the window of a house once occupied by the late John Sheepshanks, Esq., at Blackheath: the ground is now much built over. On the right-hand a pond of clear water reflects the vivid autumnal colours of the trees beyond; in the mid-distance a field rises towards a clump of trees, with some sheep feeding on the grass; on the left-hand labourers are at work by the road side. Exhibited in the Royal Academy, 1852. Panel, $24 \times 13\frac{1}{2}$, oblong. In sound condition.

99. *The Young Brother.*

Trustees of the National Gallery.

The same subject, but on a larger scale, and somewhat varied, as No. . . Painted for the Gallery of Pictures presented to the nation by the late Robert Vernon, Esq., in pursuance of his will, by order of his executors. Exhibited in the Royal Academy, 1857. Canvas, $30\frac{1}{2} \times 24\frac{3}{4}$, upright. In sound condition.

100. "*Just as the Twig is bent the Tree's inclined.*"—Pope.

Science and Art Department (Sheepshanks Collection).

A young mother seated with her child on her lap teaches him to pray.
 Exhibited in the Royal Academy, 1859. Panel, oval, $17\frac{1}{2} \times 13\frac{1}{2}$.
 In sound condition.

101. *A Toy Seller* (unfinished). Executors of the late William Mulready, R.A.
 The same subject as No. 76. Exhibited in the Royal Academy,
 1862. Canvas, $55\frac{7}{8} \times 43\frac{7}{8}$, oblong.102. *Landscape Sketch.*

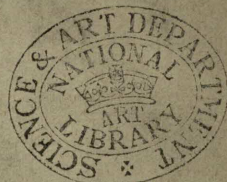
Painted in . Never exhibited. Lady Caroline Legge.
 Accomplished during one morning's lesson.

103. *Alice Bridgnorth.* "*Peveril of the Peak.*" * Miss Swinburne.
 Painted in . Never exhibited. Millboard, $9\frac{1}{2} \times 7\frac{1}{2}$, upright.
 Head only finished.104. *Edith Plantaganet.* "*The Talisman.*" Miss Swinburne.
 Painted in . Never exhibited. Millboard, $9\frac{3}{4} \times 7\frac{3}{4}$, upright,
 Head only finished.105. *Sketch of Mrs. Bowden.* Miss Swinburne.
 Head only finished. Painted . Millboard, $7\frac{3}{4} \times 6\frac{1}{2}$, oval.106. *Portrait of William Mulready, R.A.* Mrs. Gibbons.
 Painted by John Linnell. Panel, $12\frac{1}{4} \times 9\frac{3}{4}$, upright.

1305 II. 79. E.

VA. 1864. Box 003

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Science and Art Department, South Kensington Museum.

A CATALOGUE
OF
THE PICTURES, DRAWINGS, SKETCHES, ETC.,

OF
THE LATE WILLIAM MULREADY, ESQ., R.A.,

(1786—1863.)

~~~~~  
"I have from the first moment I became a Visitor in the Life-school drawn there as if I were drawing for a Prize."—Mr. Mulready's Evidence before the Royal Academy Commission.  
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PART II.—THE DRAWINGS, SKETCHES, etc.

LONDON:
PRINTED BY GEORGE EDWARD EYRE AND WILLIAM SPOTTISWOODE,
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DRAWINGS, STUDIES, SKETCHES, ETC.

* * * The works in the collection exhibited at the South Kensington Museum, London, March 1864, are numbered.

The works of which the possessors are not stated, are the property of and are contributed by Mr. Mulready's Executors.

114. *A First Attempt.* Probably before 1796.

115. *Drawing for Permission to draw from the Living Model* in the Royal Academy. Signed. 1800.

116. Two pencil drawings :

Principal Entrance to Kirkstall Abbey. Signed and dated July 21, 1803.

Drawing. Dated August 20, 1803.

117. Four pencil drawings :

Cottage, Kirkstall. Signed and dated July 22, 1803.

Porch, Upton. Signed and dated July 26, 1805.

Font, East Cray. Dated June 28, 1806.

Crypt, Kirkstall? 1803.

118. *A Church Porch.* Signed and dated 1804.

The Misses Kaye.

119. *Knaresborough Castle.* Signed and dated 1804.

The Misses Kaye.

120. *Fountains Abbey.* Signed and dated 1804.

The Misses Kaye.

121. Five pencil drawings :

Windsor. Dated July 26, 1805.

Windsor. Dated July 26, 1805.

Eton. Dated July 24, 1805.

Two other Subjects.

122. Four *drawings* :

Interior.

Exterior.

Cottage Windows, tinted.

Cottage, Eton. Dated July 26, 1805.

123. *Life Study* (Royal Academy). Male figure reclining ; back view. Dated Nov. 28, 29, 30, 1805. Set by Northcote.

124. *Drawing of a Cottage.* Joseph Wilson Lowry, Esq.
Purchased by the late Wilson Lowry in 1805.

125. Two *drawings* :

Boat on the Beach.

Basket, Bottle, &c.

Previous to 1805 or 1806.

126. *A Battle.* Pen and ink outline. Before 1808.

127. *Sea Piece.* Very early.

128. *Sketch* in black and white chalk, made in Chatham. Signed, and dated July 21, 1808. Exhibited at the Society of Arts, 1848.

129. *Sketch* in black and white chalk, *from nature*, at Heston, Middlesex, 1808. Exhibited at the Society of Arts, 1848.

130. *Drawing of a Cottage* at Chatham. Signed, and dated 1808.

Cottages. Science and Art Department (Sheepshanks Collection).
Study in pencil. Dated 1808.

Pencil Study of a Cottage.

Science and Art Department (Sheepshanks Collection).

131. Two *drawings* :

A Music Lesson. (? Sketch for the picture No. 24, which was painted in 1809.)

Discussing the Future of a Child.

132. Seven *drawings* :

Two *studies* for the picture of "*Brother and Sister*," No. 77, which was painted in 1836.

Study for the picture of "*Open your Mouth and Shut your Eyes*," No. 79, which was painted in 1838.

Boy sleeping, with dog watching him.

Landscape and Figures.

Design illustrating the opening of a bridge.

Study for the picture of "A Music Lesson," No. 24, which was painted in 1809.

Sketch for the effect of a picture.

133. *A Street Preacher.* 1809.

134. Four drawings: *by W. Mulready R.A.*

Illustration for some publication of the day.

Two Sketches of parts of outbuildings.

Cottage. Before 1811.

135. Ten *Sketches.* Before 1811.

136. Five *Pencil Drawings.* Previous to 1811.

Sketches in pen and ink, made in 1811, for parts of the picture of "The Barber's Shop," No. 35.

Science and Art Department (Sheepshanks Collection).
Exhibited at the Society of Arts, 1848.

137. *Sketches for the picture of "The Barber's Shop."*

138. Thirty-two *Designs and portions of designs*; one sheet containing *sketches* for the picture of "*The Barber's Shop*," No. 35, which was exhibited in 1811; and one *drawing* dated October 25, 1831.

139. Nine *sketches*:

One for the picture of "*The Barber's Shop*," No. 35. Dated March 4, 1811.

Two for parts of the picture of "*The Last In*," No. 74, which was painted in 1835.

Two, "*The Proffered Hand*."

One, "*Lost Words*."

Three other *compositions*, one dated March 26, 1835.

140. *Study in chalk for the picture of "Punch," No. 40, which was painted in 1812.*
Science and Art Department.

141. *Sketch, in chalk, for the picture of "Punch."*

142. *Sketch*, in pen and ink, for the picture of "*Punch*."
143. *Studies*, in chalk, of *arms, hands, and feet*. Some dated in March 1812.
Two *Landscape sketches*, with boys fishing. Pen and ink.
Science and Art Department (Sheepshanks Collection).
First thoughts for the picture of "*Boys Fishing*," No. 42, which was painted in 1813.
144. Three *studies of composition* for the picture of "*The Cannon*," No. 57, which was painted in 1827; and a *scrap* above them. Two dated 1814.
145. *Mouncey Know, Northumberland*. Signed, and dated Sept. 8, 9, 1814. Exhibited at the Society of Arts, 1848.
146. Two *sketches*; one of *Mouncey Know, Northumberland*, which is signed, and dated Sept. 10, 1814.
147. *Studies of Trees*. Capheaton, Northumberland. Dated Sept. 29, 1814.
148. *Sketch* in black and white chalk, made at Capheaton, Northumberland. Dated Oct. 5, 1814.
149. *Studies*, in chalk, of *Hands*. Some dated in Sept. and Oct. 1814.
150. Three *sketches*:
For the picture of "*Punch*," No. 40, which was painted in 1812.
For the picture of "*The Fight interrupted*," No. 46, which was painted in 1815.
For the picture of "*Open your Mouth and Shut your Eyes*, No. 79."
Dated "20.12, 1814."
151. Four *studies for pictures*:
Child playing with Dog, father and mother looking on. Dated .
Lady reading.
Escape from Fire, in effect. Dated 1814.
Escape from Fire, in outline.
152. *Interior of a Herd's House, Mouncey, Northumberland*.
Drawing in chalk, 1814. Exhibited at the Society of Arts, 1848.
153. *The Rival's Dog*.
Sketch in chalk, made in 1814. Exhibited at the Society of Arts, 1848.

154. *Sketch* in chalk for the picture of "*The Fight interrupted*," No. 46.
 Alfred Kirkup, Esq.
 Made in 1815. Exhibited at the Society of Arts, 1848.
155. *Studies of Wrestling, &c.* About 1815.
156. *Drawing* in chalk for a head in the picture of "*The Fight interrupted*," No. 46, which was painted in 1815.
157. *Drawing* in chalk for a head in the picture of "*The Fight interrupted*," No. 46, which was painted in 1815.
158. *Boys Measuring; Studies* for boys in "*The Fight interrupted*;" and two other *figures of boys*. Dated in 1816.
159. *Sketch* for the picture of "*Idle Boys*," No. 45, which was painted in 1815. Pencil on panel.
160. *Studies*, in chalk, of figures and hands for the picture of "*Idle Boys*," one dated "21.12/14."
161. *Studies* for the picture of "*Idle Boys*," signed, and dated in Jan. 1815; and for the picture of "*Punch*."
162. *Sketch* for the picture of "*The Village Buffoon*," No. 47. 1815 or 1816. Exhibited at the Society of Arts, 1848.
163. *Sketches for Pictures*:
 Three for "*The Wolf and the Lamb*," No. 49. One dated "4.2/16."
 Two for "*The Dog of two Minds*," No. 64. Dated in Feb. 1816.
164. *Study* for the head of a boy in the picture of "*Giving a Bite*," No. 73. Dated Aug. 1817.
165. *Figures*, in pen and ink, of two youths. One dated Aug. 18, 1819.
166. Twelve *Heads*, in chalk; drawn after a conversation upon the zodiacal signs, and their influences upon the physical construction of the individuals born under them. Before 1820.
167. *Studies* for the picture of "*The Careless Messenger detected*," No. *50. Three dated "4.2.21."
168. *Life Study*. Male figure; standing. Previous to 1822.
169. Two pen and ink *Sketches* for the pictures of "*The Convalescent from Waterloo*," No. 51, which was painted in 1822; and "*An Interior. An Artist's Study*," No. 83, which was painted in 1840.

170. *A Street Preacher.* Made in 1822. Exhibited at the Society of Arts, 1848.
171. Five drawings :
Sketch for part of the picture of "*Open your Mouth and Shut your Eyes,*" No. 79, which was painted in 1838.
Figure Subject. Dated Sept. 11, 1825.
Single Figure. Dated Oct. 26, 1822.
 Two other Subjects.
172. *Sketch* in sepia for the picture of "*The Travelling Druggist,*" No. 55, which was exhibited in 1825.
173. *Fox and Hounds,* pen and ink. Signed, and dated "25 August 1825, Fin. 26."
174. *Studies of female figures.* Three dated in 1825, 1830, and 1831.
The Profile on the Wall.
 Science and Art Department (Sheepshanks Collection).
Sketch in chalk for the picture of "*The Origin of a Painter,*" No. 56, which was painted in 1826. The only sketch made. Exhibited at the Society of Arts, 1848.
175. *Boys tumbling, study* in sepia. Dated Sept. 18, 1826.
176. Three drawings :
A Hopeless Case.
Group of Eastern Figures. Dated, Sept. 18, 1826.
Group of tattooed Savages.
177. *A Burlesque Duel,* and *Studies of Figures* variously employed. One signed, and dated Sept. 20, 1826, and two "Seen Feb. 3, 1834, Feb. 5, 1834."
178. Three sketches for *Pictures,* one of which is dated Sept. 21, 1826.
179. Three drawings :
Girl sleeping. Dated Nov. 5, 1826.
Boy with Basket. Dated Aug. 19, 1826.
Sick Mother with Children. Dated Nov. 2, 1826.

180. Three *studies* in sepia :

For the picture of "*Father and Child*," No. 65, which was painted in 1830.

Sleeping Girl. Dated Nov. 3, 1826.

Sleeping Girl. Dated Nov. 4, 1826.

181. *Pencil Sketch of a lady, taken after death.*

Alexander Anderson, Esq.

Signed, and dated November 1826.

182. Three *drawings* :

The Market Cart, sunset. Dated 15 Oct., 1826.

Bridgenorth informed of the Death of his Wife. ("Peveril of the Peak.")

Study in sepia of part of the picture of "*Haymaking*," No. 94.

183. *Studies* in pen and ink of *Hands and Heads*. Three dated Nov. 4, 1826, Feb. 4, 1836, and June 11, 1850.184. *Life Study* of girl and child for the picture of "*The Cannon*," No. 57.

Science and Art Department (Sheepshanks Collection).

Made in 1827. Exhibited at the Society of Arts, 1848.

Life Study of a female.

185. *Sketch* in chalk for the picture of "*The Cannon*," No. 57.186. *The Design*, in pen and ink, for the *Seal of the Society of the Artists Fund*, incorporated 1827.

Leonard C. Wyon, Esq.

Exhibited at the Society of Arts, 1848.

187. *Caricature Sketch of the Artist*. Between 1820 and 1830. Miss Webb.188. *Life Study*. Female figure seated. Signed, and dated Feb. 1831.189. *Sketch* in pen and ink for the picture of "*A Sailing Match*," No. 66, which was painted in 1831.190. *Dying in Harness*. 1831 or 1832. A sketch in pen and ink. Exhibited at the Society of Arts, 1848.191. *Boys and Dog on a Hill*. 1831 or 1832. • Water colour drawing.192. *Study* for the portrait of Mr. Sheepshanks in the picture of "*An Interior, including a portrait of the late John Sheepshanks, Esq.*" No. 71. This drawing in sepia with the pen and brush is pieced and retouched in various parts, and the alterations seem embodied in No. 193. Science and Art Department (Sheepshanks Collection).

193. *Study* for the portrait of Mr. Sheepshanks in the picture of "*An Interior, including a Portrait of the late John Sheepshanks, Esq.*" No. 71.
Science and Art Department.

Signed, and dated 1832.

194. *Outline* in pen and ink, of the late John Sheepshanks, Esq. Signed, and dated 20 June 1832.

Sketch for the Housekeeper in the picture of "*An Interior, including a Portrait of the late John Sheepshanks, Esq.*" No. 71.

Science and Art Department (Sheepshanks Collection).

Signed, and dated 1832.

Sketch in pen and ink for the Ornamented Fire-place in the same picture.

195. *Sketch* in pen and ink, for the picture of "*Touchwood and Cargill*," No. 68.

Life Study of a male figure, for the picture of "*Open your Mouth and Shut your Eyes*," No. 79. Dated 1833. Pen and ink, slightly tinted.

Science and Art Department (Sheepshanks Collection).

196. *Sketch* in sepia for the picture of "*The first Voyage*," which was painted in 1833.

197. "*Peg him under*." Previous to 1834.

198. *Life Study*. Male figure, seated. Dated October 11, 1834.

199. *Life Study* (Royal Academy). Male figure seated. John Robinson, aged 21, Cumberland agricultural labourer. Set by Westmacott.

Signed, and dated Oct. 18, 1834.

200. *Life Study*. Female figure, seated. Signed, and dated Oct. 25, 1834.

201. *Cartoon* of the picture of "*The Last in*," No. 74, which was painted in 1835. Exhibited in the Royal Academy, 1846, and at the Society of Arts, 1848.

202. *Sketch* in pen and ink, for the picture of "*The Last in*." No. 74.

203. *Studies* in pen and ink, of hands, one signed, and another dated Feb. 3, 1836.

204. Four *drawings* :

Outline of the picture of "*The Seven Ages*," No. 78, which was painted in 1837.

Two Outlines of "*The Challenge*," "*Peveril of the Peak*."

Illustration of some unknown Work.

205. *Studies* in chalk for the knee of the slave in the picture of "*The Seven Ages*, No. 78.206. *Life Study*. Female figure reclining, back view. Dated Oct. 5, 1837.207. *Sketch* for the picture of "*First Love*," No. 81, which was painted in 1839. Miss Swinburne.

Exhibited at the Society of Arts, 1848.

Sketch in chalk for the picture of "*The Sonnet*." Thomas Miller, Esq.

Made in 1839. Exhibited in the Royal Academy, 1845, and at the Society of Arts, 1848. The only study made for the picture.

208. *Cartoon* of the picture of "*An Interior. An Artist's Study*," No. 83, which was painted in 1840. Major Birchall.209. *The Bather*, or, "*Now Jump*." *Sketch* for a picture. See No. 84 (oil paintings).210. *Portrait* in black and red chalk of the late *William Mulready*, R.A.

John Jefferies Stone, Esq.

Made in 1840. The artist's first study in this style. Exhibited at the Society of Arts, 1848.

211. *Life Study*. Male figure, standing, back view. Signed, and dated 1840.212. *Sketches*, with Notes, of *Clouds*. Some dated Aug. and Sept. 1840.213-218. Sixteen *designs* for the illustration of "*The Vicar of Wakefield*." 1840. Exhibited at the Society of Arts, 1848.219. *Sketch* in chalk for the picture of "*Choosing the Wedding Gown*," No. 93.220. *The Elopement*. (*Vicar of Wakefield*, chap. xvii.) *Sketch* in sepia.221. A *Sketch* from the *Vicar of Wakefield*, "*Fudge*."222. *Sketch* in chalk, the only drawing made for the picture of "*Crossing the Ford*," No. 85, which was exhibited in 1842. Exhibited in the Royal Academy, 1847, and at the Society of Arts, 1848.

223. *Life Study*. Male figure, seated. Signed, and dated 3 Aug. 1842.
224. *Life Study* (Royal Academy). Female figure, seated, snake loosely sketched in. Trustees of the National Gallery.
Signed, and dated "Mon. 8 to Sat. 13 Aug. 1842." Purchased out of the fund realized by the exhibition of Mr. Mulready's works in 1848, and presented by the Society of Arts to the National Gallery.
225. *Life Study* (with notes). Male figure, seated. Signed, and dated Aug. 18, 1843.
Sketch in pencil of boys wrestling, from the picture of "The Convalescent from Waterloo," No. 51. Science and Art Department.
Signed, and dated 1842.
226. *Life Study*. Male figure, seated. Signed, and dated August 1843.
227. *Portrait of a child*, in black and red chalk. J. F. Wulff, Esq.
Signed, and dated Dec. 10, 1843. Exhibited at the Society of Arts, 1848.
228. *Portrait of a child*, in black and red chalk. J. F. Wulff, Esq.
Exhibited at the Society of Arts, 1848.
229. *Drawing for the picture of "Choosing the Wedding Gown," No. 93.*
Thomas Baring, Esq., M.P.
Exhibited in the Royal Academy, 1844, and at the Society of Arts, 1848.
230. *Lessons and Play*. Science and Art Department.
Drawing on zinc for the title-page to "The Mother's Primer."
Made in 1844. Exhibited at the Society of Arts, 1848.
231. *Lessons and Play*, and study of one of the figures.
232. *Three Notes of Waves*. Dated Jan. 29, 30, 1845.
233. *Looking south from the Dining Room at Capheaton, Northumberland.*
January 1845. Exhibited at the Society of Arts, 1848.
234. *Life Study* (Royal Academy) Male figure, kneeling. William Pearce, Esq.
Signed, and dated March 1845.
235. *Portrait of a Child* (Edward Mulready Stone). John Jefferies Stone, Esq.
Drawing in black and red chalk. Exhibited in the Royal Academy, 1847, and at the Society of Arts, 1848. Signed, and dated Nov. 1845.

236. *Sunset, Capheaton, Northumberland.* December 1845.
Exhibited at the Society of Arts, 1848.
237. *The Lake, Capheaton, Northumberland.* 1845.
Exhibited at the Society of Arts, 1848.
Life Study, in chalk, of a female seated, front view.
Science and Art Department.
Signed, and dated 1845.
- 238-242. *Five studies in pen and ink, of Leafless Trees.* Capheaton.
Dated Dec. 1845 and Jan. 1846.
Exhibited at the Society of Arts, 1848.
243. *Parting the Flocks.* Winter of 1845-6.
- 244-251. *Eight studies in crayons of Morning and Evening Skies*, in the winter of 1845-6.
Exhibited at the Society of Arts, 1848.
252. *Sketch from Nature, Capheaton, Northumberland.*
1846. Exhibited at the Society of Arts, 1848.
253. *Life Study* (Royal Academy). Female figure, standing, back view.
Signed, and dated March 1846.
254. *Life Study* (Royal Academy). Male figure.
Trustees of the National Gallery.
Signed, and dated March 1846, retouched 1857.
Purchased out of the proceeds of the exhibition of Mr. Mulready's works in 1848, and presented by the Society of Arts to the National Gallery.
255. *Sketch* for the picture of "*Train up a Child &c.*," No. 86, which was painted in 1846.
256. *Sketch* in chalk for the picture of "*The Butt*," No. 95, which was exhibited in 1848.
257. *Life Study.* Female figure, seated on the ground.
Signed, and dated July 8, 1848.
258. *Life Study*, of a male figure, back view.
Signed, and dated 1848. Science and Art Department.
259. *Outline*, in pen and ink of a female, and *Sketch of Boys round a Tree.*
The first dated November 10, 1848.

260. *Cartoon* of the picture of "*The Bathers*," No. 97.
261. *Life Study*. Male figure seated.
Signed, and dated Feb. 12 to 17, 1849.
262. *Life Study*, in pen and ink. Male figure seated, back view.
Signed, and dated March 1849.
263. *Life Study*. Female figure, back view.
Signed, and dated "19 to 24/49."
• *Drawing* in chalk for the picture of "*The First Voyage*," which was
painted in 1833. Thomas Miller, Esq.
Exhibited in the Royal Academy, 1849.
264. *Pen and ink Sketches of Figures and Children at a Cottage window*. One
dated March 28, 1850.
265. *Drawings of Hands*. Dated June 22, 1850.
266. *Life Study*. Female figure, side view, actual measurement. Dated
"May 20/51, revised May 31."
267. *Life Study*. Male figure, seated on the ground. Signed, and dated Oct.
16, 1852.
268. *Life Study* (Royal Academy.) Male figure, partly seated on the ground.
Science and Art Department.
Signed, and dated Oct. 25, 1852.
269. *Life Study* (Royal Academy.) Male figure, seated.
Science and Art Department.
Signed, and dated 1852.
270. *Life Study*. Male figure, standing, back view. Signed. Dated 1852?
271. *Diana transforming Actæon into a stag*. Pen and ink studies for a
picture. Between 1850 and 1852.
272. *Sketch* for the picture of "*Blackheath Park*," No. 98, which was exhibited
in 1852.
273. *Chalk Drawing* of a girl's back. Signed, and dated April 7, 1853.
274. *Life Study*. Male figure, seated. Signed, and dated "Oct. $\frac{3}{27}$ 1853."
Life Study, of a female seated on the ground, back view.
Science and Art Department.
Signed, and dated 1853.

275. *Life Study* (Royal Academy). Female figure, seated.

John Jefferies Stone, Esq.

Signed, and dated Aug. 1854.

Life Study, of a young man standing.

Science and Art Department.

Signed, and dated 1854.

276. *Life Study*. Male figure, seated. Signed, and dated 1854 or 1855.

277--79. *Designs* for the illustration of Moore's *Irish Melodies*, 1855.

280. *Life Study* (Royal Academy). Female figure, seated. Signed, and dated Aug. 1857.

281. *Life Study* (Royal Academy). Male figure, seated.

Thomas Baring, Esq. M.P.

Signed, and dated Aug. 1857.

282. *Life Study* in pen and ink (Kensington Academy). Male figure without the extremities. Dated $\frac{19}{21}$ Oct 1857.

283. *Life Study* in pen and ink (Kensington Academy). Male figure, body and thighs. Dated 30 Oct. 1857.

284. *Life Study* in pen and ink (Kensington Academy). Female figure. Signed, and dated 4 Nov., 16 Nov. 1857.

285. *Life Study* in pen and ink (Kensington Academy). Female figure. Signed, and dated 18 Nov. 1857.

286. *Life Study* (Kensington Academy). Male figure, standing.

Trustees of the National Gallery.

Dated "Oct. $\frac{23}{28}$, 1857." Pen and ink.

Purchased out of the fund realized by the exhibition of Mr. Mulready's works in 1848, and presented by the Society of Arts to the National Gallery.

287. *Pen and ink Study* (Royal Academy). Male head. Signed, and dated Nov. 20, 1857.

288. *Pen and ink Study* of male head (Kensington Academy). Signed, and dated Nov. 27, 1857.

289. *Life Study* (Kensington Academy). Female figure, seated, back view.
Dated 23 Dec. 1857.
"Egg, vis."
290. *Portrait in chalk of the late Rev. Richard Sheepshanks, M.A., F.R.S.*
Science and Art Department (Sheepshanks Collection).
Signed, and dated 1857.
291. *Life Study* (Royal Academy). Female figure, seated.
William Pearce, Esq.
Signed, and dated 1857.
292. *Six pen and ink Studies* of heads. Three signed, and dated, 6 Nov. 1857,
29 Sept. 1859, 25 Jan. 1860.
293. *Life Study* (Kensington Academy). Male figure, seated. Signed, and
dated 15 Jan. 1858.
"W. Holman Hunt, visitor."
294. *Life Study* (Kensington Academy). Female figure, seated. Signed, and
dated Jan. 1858.
"Marshall, vis."
295. *Life Study* (Kensington Academy). Male figure, seated. Dated 19
Feb. 1858.
296. *Life Study* (Kensington Academy). Female figure, seated, back view.
Signed, and dated 5 March 1858. Unfinished.
297. *Head, in chalk, of a Negro.* Signed, and dated R.A. 12 March 1858.
298. *The Tired Huntsman.* Signed, and dated May 1858.
299. *Illustrations of one of the Idylls of Theocritus.* One signed, and several
dated in June 1858.
300. *Design for a Medal.* Signed, and dated May 1858.
301. *Life Study* (Kensington Academy). Male figure, standing; back view.
Signed, and dated 24 March 1858.
302. *Life Study* (Royal Academy). Female figure, standing.
Signed, and dated 26 June 1858.
303. *Life Study* in pen and ink (Kensington Academy). Male figure, as a
standard bearer. Signed, and dated 19 Nov. 1858.

304. *Life Study* in pen and ink (Kensington Academy). Male figure, as a standard bearer. Signed, and dated 19 Nov. 1858.
305. *Life Study* (Kensington Academy). Female figure, seated. Signed, and dated 3 Dec. 1858. "Henry O'Neil placed the figure."
306. *Life Study* (Kensington Academy). Male figure, standing. Signed, and dated 24 Dec. 1858. "W. H. Hunt placed the model."
307. *Life Study* (Kensington Academy). Female figure, standing. Signed, and dated Dec. 31, 1858. "A. Rankley placed the model."
308. "*Just as the twig is bent, the tree's inclined.*"—Pope. Major Birchall. Drawing in chalk for the picture bearing the same title, No. 100. Exhibited in the Royal Academy, 1858. Signed, and dated 1858.
309. *Study for the Head of the Mother*, in the same picture.
Portrait of the late John Sheepshanks, Esq.
Science and Art Department (Sheepshanks Collection). Signed, and dated 1858.
310. *Life Study*, in pen and ink (Royal Academy). Female figure. Signed and dated Dec. 18, 1858. "C. W. Cope, Visitor."
311. *Life Study* (Royal Academy). Male figure, standing; back view. Signed, and dated 29 Jan. 1859.
312. *Life Study* (Royal Academy). John Jefferies Stone, Esq. Female figure, seated. Signed, and dated Jan. 1859.
313. *Life Study* (Kensington Academy). Male figure, standing. Signed and dated 4 Feb. 1859.
314. *Life Study* (Kensington Academy). Female figure, reclining. Signed, and dated Feb. 1859. Placed by A. L. Egg, R.A.
315. Six *pen and ink Studies of Heads*, in various states of completion. Two dated, Royal Academy, 3 June, 10 June, 1859. Two signed, and dated Royal Academy, 8 March 1861, 27 June 1862.
316. *Pen and ink Sketches of Boys playing at leap frog*, dated 17 and 19 May 1859; and *Three Outlines of Heads*.

317. *Sketches and Studies*, in pen and ink, for "*The Lizards*."
One signed and dated May 1859.
318. *Life Study* (Royal Academy). Female figure, seated, with her feet in the water. Major Birchall.
Signed, and dated 18 March 1859.
319. *Pen and ink Study* of a Male head.
Signed, and dated, Royal Academy, 24 June 1859.
320. *Life Study* (Kensington Academy). Male figure, seated.
Signed and dated 28 October 1859.
321. *Life Study* (Kensington Academy). Female figure, seated ; back view,
Dated, 11 November 1859. "O'Neil."
322. *Life Study* (Kensington Academy). Male figure, leaning.
Signed, and dated 2 December 1859. "A. L. Egg placed the figure."
323. *Life Study* (Kensington Academy). Female figure, standing.
Signed, and dated 23 December 1859.
324. *Study*, in pen and ink of *Male Head*.
Signed, and dated Royal Academy, 11 January 1860.
325. *Life Study* (Kensington Academy). Male figure, seated. Signed, and dated 10 Feb. 1860.
326. *Life Study* (Kensington Academy). Male figure, seated. Signed, and dated 16 March 1860.
327. *Life Study* (Kensington Academy). Female figure, seated. Signed, and dated "March $\frac{19}{30}$ 60."
328. *Life Study* (Royal Academy). Male figure, seated. Signed, and dated 21 July 1860.
329. *Pen and ink Studies of Foliage*. Signed, and dated Capheaton, 26 Sept. 1860.
330. *Drawings*, in pen and ink, of *Hands and Feet*. One signed, and dated 25 O. /60.
331. *Pen and ink Drawings of Hands*. Signed, and dated 25 O. 9 N. 1860.

332. *Life Studies*, in pen and ink. Female figures. Signed, and dated 8 and 16 Oct. 1860.
333. *Life Study*, in pen and ink. Female figure. Signed, and dated 31 Oct. 1860.
334. *Life Study* (Kensington Academy). Female figure, seated. Signed, and dated "Nov. $\frac{5}{16}$ 60."
335. *Pen and ink Study of nude Female figure*, reclining. Signed, and dated 27 N. 1860.
336. *Life Study* (Kensington Academy). Male figure, standing. Signed, and dated "60. $\frac{19}{7}$ Nov. Dec."
337. *Studies of Hands*. Dated 12 N. and 9 D. 1860.
338. *Pen and ink Drawings of Hands*. Two signed, and dated 29 Dec. 1860, 9 Oct. 1861. One dated March 1845. (Four frames.)
339. Two *pen and ink Drawings of Heads*. Signed, and dated Royal Academy, Dec. 1860.
340. *Life Study* (Kensington Academy). Male figure, seated. Signed, and dated "Dec. 26, 60. Jan. 11. 61."
341. *Portrait* in chalk and water colours. Female head. Signed, and dated 1860. Henry White, Esq.
342. *Pen and ink Studies* of the leaves and branches of the *Pseudo-platanus*; *Studies* of stems of trees; *Study* of blossoms and seed of the *Sun Flower*. One signed, and dated 1860, and four dated 1845-6 1860-1. The study dated 1845-6, made at Capheaton.
343. *Life Study*, in pen and ink. Female figure, seated. Dated "10. 12./60."
344. *Pen and ink Drawings of Hands*. Signed, and dated "20 N. /60," and "7.5./61."
345. *Life Study* (Kensington Academy). Male figure, reclining. Signed, and dated "Jan. 28, Feb. 15, 1861."
346. *Life Study* (Kensington Academy). Male figure, reclining. Signed and dated "March $\frac{4}{22}$ 1861."

347. *Life Study*, in pen and ink. Female figure, seated. Signed, and dated 14 Aug. 61.
348. *Life Study* (Royal Academy). Female figure, seated. Signed, and dated "August $\frac{12}{22}$ 61."
349. *Studies*, in pen and ink of *Sunflowers*. Signed, and dated September and October 1861.
350. *Life Study* (Kensington Academy). Male figure, seated on the ground. Signed, and dated " $\frac{14 \text{ Oct.}}{1 \text{ Nov.}}$ 1861." Major Birchall.
351. *Life Study*. Female figure, seated. Dated " $\frac{4}{15}$ Nov. 61."
352. *Life Study* (Kensington Academy). Male figure, seated. Dated "Nov. 20, Dec. 8, 1861."
353. *Life Study*. Male figure, seated. Dated " $\frac{23 \text{ Dec. 61.}}{10 \text{ Jan. 62.}}$ "
354. *Studies of Trunks of Trees, Sunflower, Aristolochia Sipho, &c.*
Some signed. Various dates, from 1828 to 1861.
355. *Studies of Beech and Maple*. Signed, and dated July 1861.
356. *Life Study* (Kensington Academy). J. Stuart Hodgson, Esq.
Signed, and dated "Feb. $\frac{17}{28}$ 1862."
357. *Pen and ink Study*. Female head.
Signed, and dated R. A., 13 June 1862.
358. *Outline Portrait*, in pen and ink, of *Miss Johnson*.
Signed, and dated 1862. Mrs. Henry Johnson.
359. *Life Study*, in pastel. Male figure, lying on the ground. June, 1863.
360. *Life Study*. Female figure, prostrate on the ground. In pastel. June 1863.
361. *Life Study*. Female figure, kneeling, with children.
362. Three compositions in outline, *Examining Art*, and one, *Examining Nature*.

363. *Life Study* (Royal Academy). Female figure, seated.
Signed. Thomas Baring, Esq., M.P.
364. *Life Study*. Male figure, seated.
365. *Life Study*. Male figure, standing.
366. *Life Study*. Female figure, standing. Upper part unfinished.
367. *Life Study*. Male figure, standing. Only the body finished.
368. *Life Study*. Male figure, standing, back view.
369. *Life Study*. Male figure, head downwards. Signed.
370. *Five Life Studies*. Three male and two female figures.
371. *Life Study*. Female figure, seated. Unfinished.
372. *Life Study*. Female figure, standing, arms upraised.
373. *Life Study*. Male figure.
374. *Life Study*. Male figure, seated.
375. *Life Study*. Male figure, standing; back view.
376. *Life Study*. Female figure, seated.
377. *Life Study*. Female figure, standing.
378. *Polyphemus receiving the Third Bowl of Wine from Ulysses*, Odyssey,
ix. 360. Sketch in water colours. Exhibited at the Society of Arts,
1848.
379. *Life Study*. Female figure, seated.
380. *Life Study*. Female figure, seated.
381. *Eight Pen and ink compositions, and scraps.*
382. *Life Study*. Male figure, stooping. Signed.
383. *Sketch in chalk. Woman seated, reading.* Drawn as a lesson. Dated
21.10/41.
384. *Two drawings:*
Virgin and Child.
Head.

385. *The Disobedient Prophet.* William Bowman, Esq., F.R.S.
Sketch in water colours. Contributed by the Painter to the Lancaster Relief Fund Exhibition, 1863. Exhibited at the Society of Arts, 1848. Signed.
- 386-7. *The disobedient Prophet.* Pen and ink.
388. *Study of an ash tree,* in black and white chalk. 1814.
389. *Life Study* (Royal Academy). Male figure, resting on elbow. Signed.
390. *Life Study.* Male figure, standing.
391. *Life Study.* Female figure, seated.
392. *The Flight into Egypt.* Sketch in water colours.
393. *Caliban, Trinculo, and Stephano led by Ariel's Piping.* "The Tempest."
Water colour drawing. Exhibited at the Society of Arts, 1848.
394. *Studies of Dogs' Heads and Limbs.*
395. *A Shop.* Sketch in pen and ink.
396. *The Sugar Tub.* Sketch in pen and ink.
397. Two *Sketches,* in black and white chalk, of *Buildings.*
398. *Life Study.* Male figure, standing, back view.
399. *Life Study.* Male figure, seated on the ground. Signed.
400. *Piercing the Ears,* pen and ink sketch.
401. *An Imitation of Ostade,* in sepia.
402. *Pen and Ink Study.* Female figure; nude, from the waist upwards.
403. *Life Study.* Female figure, standing; back view.
404. *Life Study.* Female figure, seated on the ground.
405. *Life Study.* Male figure, standing.
406. *Life Study.* Female figure, standing. Science and Art Department.
407. *The Lizards.* Large chalk drawing. (So called, because the bathers are watching some lizards in the corner).
408. *Life Study.* Male figure, seated.
409. Four *Life Studies.* Male figures, seated.

410. *Life Study.* Male figure, leaning.
411. *Life Study.* Male figure, cricketer.
412. *Life Study.* Female figure, seated.
413. *Life Study.* Male figure, seated. Signed.
414. *Life Study.* Male figure, reclining on the ground.
415. *Life Study.* Male figure, seated.
416. *Pen and ink Sketch* for a picture. "*Ducks and Geese.*"
- { 417. *Four designs for religious subjects.* Two in pen and ink, two in pencil.
Study of *Man with Children.*
418. *The Death of Absalom.* Pen and ink sketch.
419. *Sir Jasper Cranbourne presenting for the third and last time the challenge from Sir Geoffrey Peveril to Major Bridgenorth, "Peveril of the Peak."* Water colour drawing. Thomas Baring, Esq., M.P.
Exhibited at the Society of Arts, 1848.
420. *Life Study.* Male figure, back view. Signed.
- { 421. *Illustration, in pen and ink, from Chaucer.*
"Angry Cobbler," in sepia.
422. *Life Study.* Female figure, seated on the ground; back view.
- 423-427. *Sketches of Costume, with Notes.*
428. *Life Study.* Male figure, arranged as a bather, resting.
429. *Three drawings in black and white chalk:*
Cottage and Pond.
Coast Scene.
Cottage and Road-side.
430. *Sketch, in chalk, for a picture.*
431. *Pen and ink Drawings of Hands.*
432. *Sir Jasper Cranbourne presenting the challenge, from "Peveril of the Peak."*
433. *Pencil Sketch of a girl's head.*

434. *Life Study.* Female figure, standing.
435. Four drawings :
The Chemist's Shop.
Illustration of some unknown story.
Two studies from nature.
436. *Boys tumbling.* Sketch in chalk.
437. Two drawings :
Jumping the Children.
The Disobedient Prophet.
438. *Life Study.* Male figure, standing.
439. *Life Study.* Male figure, standing.
440. *Head, in wax crayons.* Albert Varley, Esq.
441. *Notes on the pictorial treatment of matter, when making up a picture.*
442. *Illustration of "The Pale Student :"* a poem by James Grant.
443. *Illustration of "Madonna Pia :"* a poem by James Grant.
 "There sat Pietra, staring spectral, wan,
 And ghastly, motionless as if he slept."
444. *Illustrations of "Madonna Pia" and "The Pale Student."*
445. *Water colour sketch of a Male Head, in Eastern costume.*
446. *Head of a Negro, in chalk.*
447. Four *Drawings* in black and white chalk : three of cottages, and one a view through an opening in some building.
448. Five *pen and ink Landscape Sketches.*
Study of landscape with cattle, pen and ink, tinted.
 Science and Art Department (Sheepshanks Collection).
Study, in pen and ink, of Blackheath Park.
 Science and Art Department (Sheepshanks Collection).
Profile of a Lady, in pencil.
 Science and Art Department (Sheepshanks Collection).

Life Study, in grey and red chalk, of a female sitting on the ground. A snake is loosely sketched in on the right.

Science and Art Department (Sheepshanks Collection).

Life Study, of a female standing. Science and Art Department.

Life Study, of a man seated, side view. Science and Art Department.

Life Study, of a female.

Science and Art Department (Sheepshanks Collection).

449. *Designs*, in pen and ink, for *Medals*.

450. *Illustrations of some of Tennyson's Poems*.

451-2. *Figures on a Raft*.

453-458. *Designs* for the illustration of "*Peveril of the Peak*."

Exhibited at the Society of Arts, 1848.

459. *Wild Fancies* (probably suggested by some burlesque performances of the day).

460. *Heads of Criminals*.

461. *Portrait of the late John Sheepshanks, Esq.*

462. *The Judgment of Solomon* (?), pen and ink.

463. *Studies of Heads*.

464. *Studies of Trees*. Various dates.

465. *Adam and Eve, and an Angel*.

466. *Studies and Sketches of Heads*. One dated Feb. 9, 1824.

467. *Studies of Pugilism*.

468. *Outlines of Beech and Linden Leaves*. Some dated in 1844 and 1861.

469. *Female Figures, seated on the Ground*, pen and ink.

470. *Life Study*. Female figure, with measurements. Head unfinished.

471. *Life Study*, in pen and ink. Male figure; in boxing attitude, without head.

472. *Life Study*, in pen and ink. Male figure, seated.

Life Studies.

John Swainson, Esq.

Life Studies.

Thomas Miller, Esq.

Drawing, in chalk, of a child.

William Russell, Esq.

Exhibited at the Society of Arts, 1848.

Pen and ink Drawing.

Octavius Smith, Esq.

Contributed by the Artist to the Lancashire Relief Fund Exhibition,
1863.

473. *Life Study, in pen and ink.* Female figure, seated.

474. *Life Study, in pen and ink.* Female figure ; and legs.

475. *Child asleep.*

476. *Studies of Pigeons and Pigeons' Wings.* ? For the picture of "*Just as the
twig is bent the tree's inclined,*" No. 100.

477. *The Post Office Envelope.* Engraving.

Henry Cole, Esq., C.B.

478-488. *Life Studies (Oil).*

478. *Photograph of William Mulready, R.A.,* by P. H. Delamotte. 1858.
Henry Cole, Esq., C.B.

Note.—In addition to the works entered in the Catalogue, Mr. Mulready produced in his earlier years certain Oil Paintings, Pencil Drawings, Book Illustrations, &c., some of which are believed to be no longer in existence, and of others the possessors are not known.

Besides the large number of works contributed by Mr. Mulready's Executors, others are still in their possession, a portion of which may, perhaps, be added to the present Collection, if space can be found for their Exhibition.
